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FRITZ STRICH, *Schiller, Sein Leben und sein Werk*. (Schillers Sämtliche Werke, Band 13.) Leipzig: Tempel Verlag, 1912. 8vo., pp. 481.

This book gives the story of Schiller's life and work in simple chronological development, without excessive massing of the material. One regrets, sometimes, that the story runs along so much like improvisation, that organic articulation is not more strikingly visible, and that variety is not given to the tale by a more contrasting play of light and shade. Nevertheless a distinct unity of impression is left by the book, and one recognises, throughout, an organising principle which has determined Strich's handling of Schiller's life and work in every part and as a whole, and which has given a unity to the manifoldness of biographical and literary detail quite different from mere biographical unity. The organising and unifying principle by which he has attained this result he found in Schiller's 'experience' or *Erlebnis*, that is, in Schiller's characteristic reaction upon the material of life and the fact of living.

It is this recognition of the close connection between a poet's fundamental rhythm of 'experience' and his work, leading as it does to a careful formulation of the 'experience,' which makes all criticism vital, and it marks a tendency in recent scholarly writing. Moreover, this looking at a man's entire life *sub specie 'individualitatis'* is closely related to the modern movement which demands that a poet's productions be interpreted by bringing to bear upon them his conscious philosophical thought and theory. In this conception of criticism Strich is in harmony with writers like Dilthey, Witkop, and Petsch.

In his Introduction, and again and again at important points throughout the book, Strich formulates Schiller's fundamental 'experience.' In the first place he recalls the fact that on the one hand Schiller felt strongly the compulsion of the sense-life, but that on the other hand he was moved even more strongly by the desire to control the material thus given by the senses. Hence he defines Schiller's 'experience' as an overwhelming consciousness of the dualism of

life; a consciousness permeated, however, by a mastering desire to rise out of the dualism into a higher monistic experience in which the two opposing forces of matter and form—of natural 'life' and the 'ideal'—should be reconciled and harmonised: an experience, indeed, in which man's entire humanity, his sense-impulse as well as his form-impulse, should be allowed free and joyful play. The ideal of freedom from natural necessity which philosophy is bound to posit thus being Schiller's constant ideal, his poetic work is seen to be the expression of the various stages in the evolution of his conception of freedom: the poet of political and social freedom becoming at last the apostle of moral-aesthetic freedom.

Strich shows how this personal experience of dualism, and the later attainment of freedom and harmony broadens out in Schiller's experience of it into a typical, universal human experience; how it becomes the symbol of man's progress from unity and the unconscious harmony of nature in which he lived at the beginning of individual and race development, through consciousness of dualism, on to new unity and harmony attained by aesthetic superman at the goal of historic evolution.

This formulation of Schiller's philosophic conceptions is by no means new, but the way in which Strich constantly and consistently brings the formula to bear upon all the facts of Schiller's life and writing is unique, and is unusually illuminating and suggestive.

Thus Strich points out, in the first place, that tragedy with its theme of conflict is the form of expression demanded inevitably by Schiller's antithetical 'experience'; that the themes of his dramas all represent phases of the struggle between natural necessity and spiritual freedom; and that his selection of characters from history is due to their value as giving illustrations of this struggle. He likewise calls attention to the fact that the antithetical rhythm of Schiller's 'experience' is reflected even in the details of scene-structure and versification.

Strich gives a good analysis of the difference between Schiller's theory of life before and after his study of Kant, yet he shows that there is no radical break between the two periods.

In both periods Schiller dreamed of a new man and a new golden age, and in both he sought to reconcile the 'ideal' and 'life.' Strich's discussions of *Die Räuber* as the first of the poet's embodiments of this universal human struggle is excellent.

The chapter on the philosophical essays is very complete; and the results of the philosophical period for Schiller's poetic work and theory are well summarised. Very good is the discussion of *Die Götter Griechenlands* as the first, and of *Das Ideal und das Leben* as the "crown" of the philosophic lyrics; the remarks on *Das Lied von der Glocke* are also interesting and suggestive. The analyses of the rhythmic structure of Schiller's work are careful, and particularly noteworthy for the way in which Strich relates the rhythmic form to the rhythm of Schiller's 'experience.'

When interpreting the dramas written after the philosophical period, Strich keeps in mind constantly Schiller's philosophical ideas. Especially good is the discussion of *Wallenstein*, the drama which was written when Schiller's mind and mood were still deeply occupied with his convictions concerning the "sublime," the "realist," the "idealist," and the "beautiful soul." Particularly interesting, finally, is the explanation of the theme and the "romanticism" in *Die Jungfrau von Orleans*. Strich says that the development of Johanna from harmony and nature "at the beginning," through dualism, to harmony and nature "at the end," is the most complete symbol given by Schiller of his scheme of human evolution, and that it is at the same time the most complete and personal expression given by him of his own development.

Inasmuch as this biography was written for the general reader, it does not aim to give new facts; and although much of the material, especially that taken from letters, is largely given in Schiller's own phrasing, the text is not burdened with constant references. Nevertheless the book is scholarly and based on independent use of the sources. It is undoubtedly a valuable addition to the array of works on Schiller.

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CORRESPONDENCE

SPENSER'S *Astrophel*

To the Editors of Mod. Lang. Notes.

SIRS:—Professor W. P. Mustard, in the section devoted to Bion's *Adonis* in his long paper, "Later Echoes of the Greek Bucolic Poets" (*American Journal of Philology*, vol. 30, pp. 245–283), does not refer at all to Spenser's *Astrophel*. That Spenser, however, was indebted in this poem to Bion's *Lament for Adonis* is sufficiently known, but I believe that neither the character of this indebtedness nor its extent have ever been indicated exactly. Perhaps in view of this it may be interesting, or even useful, to note the resemblances between the two poems. In my quotations from Bion I have, for greater convenience, used the translation made by Lang, indicating, however, the line numbers of the Greek text in parentheses.

When Spenser says of *Astrophel's* hunting expedition (ll. 89–90):

"What need perill to be sought abroad,
Since round about us it doth make abroad?"

is he not echoing Cypris' cry (ll. 60–61):

"For why, ah overbold, didst thou follow the chase, and being so fair, why wert thou thus overhardy to fight with beasts?"

A little further on, where *Astrophel* is fighting his unnamed 'salvage pray,' it appears as if it were almost by inadvertence that Spenser makes one of his two principal weapons a 'sharp borespear.' It shows, however, which way his thought was tending. In closely following stanzas we read how 'a cruell beast' (ll. 118–124),

"With fell tooth accustomed to blood,
Launched his thigh with so mischievous might,
That it both bone and muscles ryved might.

"So deadly was the dint and deep the wound,
And so huge streames of blood thereout did flow,
That he endured not the direfull stound,
But on the cold dear earth himselfe did throw."